

THE WARBLER

AN EDUCATIONAL WEEKLY

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DECEMBER 8, 2021

Dear Student, Artist, Thinker,

In 1980, 60-year-old patient Madeleine J. was admitted to St. Benedict's Hospital under famed neuroscientist Dr. Oliver Sacks' care. As a congenitally blind woman with cerebral palsy, she had been under the close attention of her family for all of her life. However, it was not for either of these issues that Dr. Sacks was consulted; rather, it was the absolute lack of feeling and mobility in both of her hands. Despite her diagnosis of cerebral palsy, her hands would be largely unaffected by the disease. Even still, she would describe her hands as completely immobile "useless godforsaken lumps of dough." That is, until Dr. Sacks had the idea of nudging Madeleine's hands into function. He asked for a nurse to place her lunch tray within her reach to see if a hunger urge could help animate her hands. For the first time in her life, Madeleine was given such a task to complete on her own, and she rose to it, reaching for her lunch tray. This evolved into larger tasks of identifying objects, learning braille, and eventually asking for clay. So began her work late in life as a motivated artist, known at St. Benedict's as the Blind Sculptress for her innovative and modern figures.

This story articulates how uniquely tactile and personal the artform of **sculpture** can be. Unlike the two-dimensional canvas of painting or the purely cerebral form of storytelling, sculpture perhaps requires an even more literal form of transformation — to bend and carve existing objects such as clay, marble, and ice to the artist's will. Sculpture requires a distinct form of determination to carefully mold common elements like these into works of art, not only in an effort to portray a certain likeness or image, but to communicate emotions in a completely wordless medium. I think of the look of determination in Michelangelo's "David," armed with a sling tossed across his shoulder, or the focused pose and unyielding stare of Degas' "Little Dancer of Fourteen Years." In these ways, sculpture seems to achieve the impossible — telling entire stories of both the subject and the artist. We hope this week you enjoy delving into the long, animated history of sculpture and the exciting work of current practitioners, and that they bring some inspiration into your own artistic or educational journey.

Julia and the APAEP team

"Painting and sculpture are very archaic forms. It's the only thing left in our industrial society where an individual alone can make something with not just his own hands, but brains, imagination, heart maybe."

PHILLIP GUSTON // American painter

WORDS INSIDE

FOUND INSIDE "CANNES ..."
deteriorate | become progressively worse

glitzy | extravagant showiness

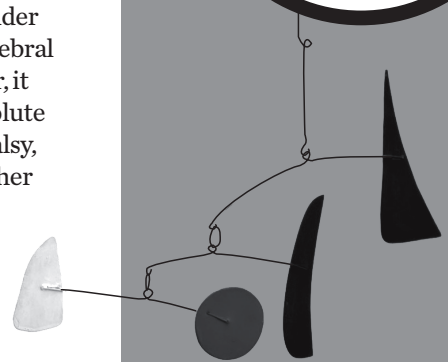
rubbish | waste material; refuse or litter

FOUND INSIDE "A VERY BRIEF ..."
shamanistic | a religious practice that involves a practitioner who is believed to interact with a spirit world through altered states of consciousness, such as trance

feline | relating to or affecting cats or other members of the cat family

polytheistic | relating to or characterized by belief in or worship of more than one god

...



Alexander Calder (American, 1898-1976), sculptural mobile (*detail*), 1972



ALABAMA PRISON ARTS + EDUCATION PROJECT

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HISTORY

A Very Brief History of Sculpture

BY SAM SIEGEL | SamsOriginalArt.com | November 22, 2019

The Löwenmensch Statuette | An ivory statuette from the Paleolithic period, dating back to around 35,000 BC, is one of the oldest sculptures ever discovered. Discovered in a cave in Hohlenstein-Stadel, Germany in 1939, it was carved out of mammoth tusk. Called Löwenmensch (German for 'lion human'), it is about 12" tall, and depicts a human figure with a feline face. It has been estimated that the carving, using primitive flint tools, likely took more than 350 hours to complete. Because tribes of the time lived on the edge of subsistence, spending such an extended amount of time in making this statuette suggests it must have been an extremely important artifact. It may have, perhaps, been intended for use in a shamanistic ritual, to curry protection for the tribe, or ensure a 'good hunt'.

Egyptian Sculpture | The Great Sphinx in Egypt is probably one of the world's most famous sculptures. In opposite fashion to the Löwenmensch statuette, the Sphinx features, instead, the head of a human on the body of a lion. Originally carved out of the limestone bedrock, the Sphinx measures 65' high and 240' long. It has since been restored using stone blocks. Some historians believe the head is that of the pharaoh, Khafra. Though generally thought to date back to about 2500 BC, evidence of water erosion suggests it might possibly be much older.

Greek Sculpture | In ancient Greek art, there's little distinction between the sacred and the secular. The Greek gods were thought to have human form, thus, the human form was considered to be the most important subject in Greek art. In sculpture, the early Greeks followed the Egyptian format very closely, carving very stiff, blocky figures in stone. During the Early Classical period of the 4th and 5th centuries BC, and transitioning into the Hellenistic period, sculptors began to break away from the rigid, Egyptian influenced model. Sculpture began to take on a much more realistic, natural look, with marble or bronze, not stone, the favored medium. And the subject matter, though depicting a greater sense of power and energy, became much less restricted to gods and nobles.

The Rise Of Christianity | Until 325 AD, the Roman Empire was largely polytheistic. Sculptured works were generally intended to honour a variety of different Gods or members of nobility. Then, in 325 AD, Emperor Constantine made Christianity the official religion, and we start to see a shift in the subject matter of popular sculpture.

Giant statues became less common, and portraiture began to dominate the field of Roman sculpture.

Gothic Sculpture | The Gothic era expanded on the religious sculptures of the early medieval period and the figures on churches became more elaborate. Prominent Biblical figures were shown in very high relief sculptures, which were often situated, free-standing, around the church.

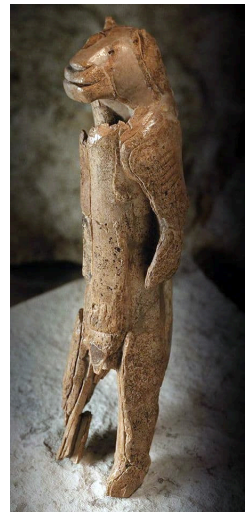
Renaissance Sculptures | By the beginning of the 15th century, the Renaissance ushered in an eclectic study of the humanities, including science, astronomy, and mathematics. Artists began to revisit the thoughtful and dignified perfection of Classical times. The invention of the printing press propagated these ideas, and artists began to show more interest in a scientific approach to reality.

The Renaissance masters, including Donatello, Michelangelo, Raphael, and Leonardo da Vinci, were figureheads of the times. Donatello was an Italian sculptor who worked in Florence in the mid 15th century. Leonardo da Vinci was a student of Donatello. And one of the most famous artists of all time, Michelangelo, was born in 1475. A genius and true 'Renaissance Man', one of Michelangelo's first sculptures was 'Madonna and Child', completed when he was only 16.

The 19th and 20th Centuries | In the 19th and 20th centuries, the art world reflected the rapid-fire changes brought about by the Industrial Revolution. Instead of focusing on perfect anatomy, details, and storytelling, artists began to pay more attention to what they perceived 'below the surface'. Personal expression and style took on greater importance in creating a truer rendition of reality.

Modernism | A variety of art movements occurred during the modernist movement of the early 20th century. Cubism, Dadaism, Surrealism, Pop Art, Minimalism, and Futurism all came about during this period.

Although most famous as a painter, Pablo Picasso did also produce some sculptural pieces. In fact, his mixed media sculptures were especially influential in the beginning of the 20th century. These early sculpture creations employed a variety of unlikely objects, including cardboard, bike seats, plywood, tree branches, etc. ●



The Löwenmensch statuette from the Paleolithic period

● Edited for space and clarity

MATERIAL

The Different Materials That Can Be Used in Sculpture

OUR CULTURE MAGAZINE | April 30, 2021

The art of sculpting and creating sculptures is one of creative expression and personal interpretation.

Whether the artist in question is a professional sculptor or a hobbyist, the material plays a central role in determining the look and feel of the artistic work created. You can get better acquainted with some of the choice materials used in sculpting below.

Clay | Many may recall fond memories of using clay to create simple sculptures back in school, but there's plenty of reasons why it can be an ideal material in the hands of an expert too. When slightly warm and damp, clay is incredibly malleable and versatile, allowing sculptures to start creating without needing additional treatment for the material.

The creative freedom that clay affords an artist means that almost any shape imaginable can be born. Using specialist tools, repeating patterns or intricate designs can be carved out of the clay to add depth to a clay sculpture. Many hobbyist sculptors will start out using clay due to how forgiving of a material it can be and the ability to drive right into the creation process.

Glass | Allowing for elaborate and graceful sculpting designs, glass requires heating up within a kiln or oven to allow it to be manipulated into various shapes with the aid of glass-working tools. This process is known as 'slumping' glass, which is usually used in tandem with 'fusing' — where pieces of glass are heated and fused together — in order to join together into more elaborate and eye-catching glass sculptures.

Contemporary glass art utilises these process and others in order to create ornate and aesthetically pleasing shapes, like the work of artist Dale Chihuly. The translucent properties of glass also allow coloured glass materials to be used for an additional creative element.

Wood | Sculptures which make use of wood as the primary material will typically focus on the natural colouration and patterns within the wood grain.

Some artists will use minimal techniques to showcase the beauty of natural forms, while others will carefully carve and manipulate the material to give life to fascinating creations. Tools can range from more manual hand carving tools to using power tools when creating large-scale works.

The tactile nature of wood as a sculpting material



gives it an appealing warmth and texture, as well as flexibility over the finish — polishing and buffing can add shine, while allowing the natural matte finish to flourish can make certain sculptures feel alive.

Sculpture from Chihuly Garden and Glass, Seattle, Washington

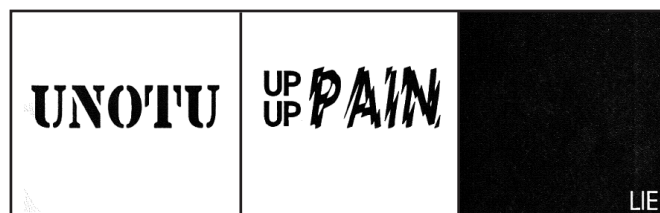
Image accessed at kuow.org

Metal | Arguably the most resilient material in this list, metal can require extensive preparation before it can be worked with for sculpting. Welding equipment is typically required for joining and cutting metal, meaning more specialist skills are required in order to sculpt using metal. The overall results can be incredibly striking, especially when such an industrial material is used to replicate such delicate forms like those created by Antoine Pevsner.

Discarded metals can give sculpture artists a variety of forms to play around with, altering and joining them to other reclaimed materials to craft thought-provoking pieces of art. ●

● Edited for clarity

WORD PLAY A Rebus puzzle is a picture representation of a common word or phrase. How the letters/images appear within each box will give you clues to the answer! For example, if you saw the letters "LOOK ULEAP," you could guess that the phrase is "Look before you leap." *Answers are on the last page!*



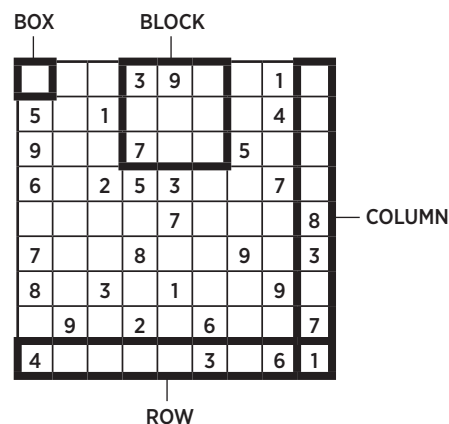
Sudoku

2	8							9
		4				7		
	3					5	1	4
			6			9		
		3	2			6		
			4	9			7	8
8					5		3	
						2		1
				7	9			

6					3		5	
	5		7	1			8	
3		9			2			
	6					5	3	4
			3		1			7
7							1	
								3
	9					2		
2		1	5			8		

©Sudoku.cool

- 1.** Each block, row, and column must contain the numbers 1-9.
- 2.** Sudoku is a game of logic and reasoning, so you should not need to guess.
- 3.** Don't repeat numbers within each block, row, or column.
- 4.** Use the process of elimination to figure out the correct placement of numbers in each box.
- 5.** The answers appear on the last page of this newsletter.



What the example will look like solved

2	4	8	3	9	5	7	1	6
5	7	1	6	2	8	3	4	9
9	3	6	7	4	1	5	8	2
6	8	2	5	3	9	1	7	4
3	5	9	1	7	4	6	2	8
7	1	4	8	6	2	9	5	3
8	6	3	4	1	7	2	9	5
1	9	5	2	8	6	4	3	7
4	2	7	9	5	3	8	6	1



“Sculpture is an art of the open air. Daylight, sunlight, is necessary to it, and for me, its best setting and complement is nature.”

HENRY MOORE // English sculptor

Idiom

“Set in Stone”

Meaning *Carved in stone, set in stone* and *written in stone* describe something that cannot be changed, something permanent and immutable, something that is absolute.

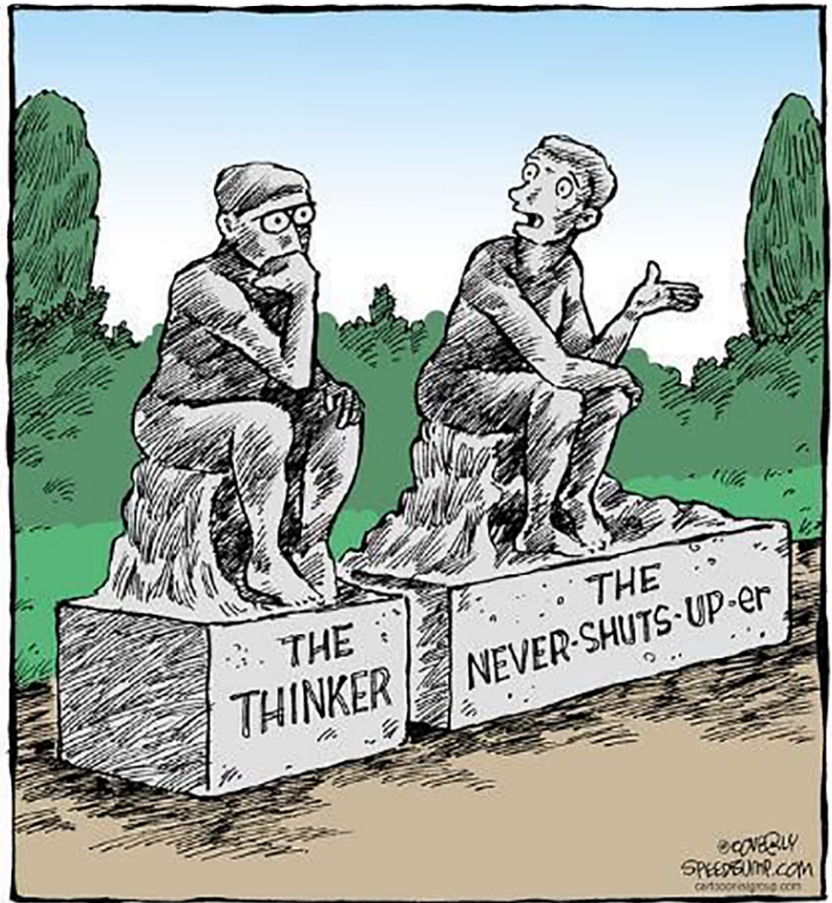
Origin Ancient writing was often inscribed in temples and on tablets and other monumental stones. While some ancient manuscripts written on papyrus and animal skins have been found, most of our knowledge of very ancient languages and ancient writing systems comes from the discovery of characters carved into stone monuments. An inscription that has been etched into stone is difficult, if not impossible, to change.

Many stone archaeological treasures engraved with writings have been deciphered, thanks in large part to the Rosetta Stone. The Rosetta Stone is a granite slab that was discovered in 1799, with a message incised on it in Ancient Greek, Egyptian hieroglyphic script, and Demotic script.

While all texts that have been carved in stone are difficult if not impossible to change, the idioms most probably come from two items. The first, and earliest, is the Code of Hammurabi, a Mesopotamian system of laws enacted by the Babylonian king in the 1700s B.C. These laws were carved in stone and were considered unchangeable. A basalt stele or column containing this law code of the ancient world, written in cuneiform, was discovered in 1901, and is currently in the Louvre in Paris.

The second item that inspired the idiom is the Ten Commandments. According to the book of Exodus, God wrote ten laws on a set of stone tablets for Moses to bring to the people. Again, these laws were considered unchangeable. Today, stone carving is mostly used in grave markers and tombs, public buildings such as libraries and churches or memorials such as statues and other monuments.

Source: grammarist.com/idiom/carved-in-stone-set-in-stone-and-written-in-stone/



DID YOU KNOW?

Kara Walker (1969–Present) created *A Subtlety*, a Sphinx creature with the kerchiefed head of a mammy figure, 35 x 75 ft, built from Walker's sketches by a team of nearly 20 fabricators. A foam skeleton overlaid with 40 tons of sugar, water, and resin, the statue was the largest single piece of public art ever erected in New York City.

Edmonia Lewis (1844–1907) — Hailed as the first professional African American and Native American sculptor, Lewis had little training but overcame numerous obstacles to become a respected artist. One of her most prized works was “Forever Free” (1867), a sculpture depicting a Black man and woman emerging from the bonds of slavery.

Augusta Savage (1892–1962) began creating art as a child by using the natural clay found in her hometown. She made a name for herself as a sculptor during the Harlem Renaissance and created the monumental work *The Harp* for the 1939 New York World's Fair.

Auguste Rodin (1840–1917) — French sculptor during the modern era. He produced *The Thinker* which is seen throughout the world in different castings. He focused on inner emotions and suffering and served as a turning point in art history.

Bernini (1598–1680) was a Baroque era marble sculptor and child prodigy who was the architect of St. Peter's Basilica. He was known to make marble look like realistic soft flesh.

Sources: <https://mymodernmet.com/famous-sculptors-art-history/>; biography.com; vulture.com

ART + CULTURE

In Flesh and Blood

BY JEAN ARP

A flesh-and-blood timepiece
rings the alphabet.
Clouds breathe in the drawers.
A ladder climbs a ladder
and carries its ladder-wife
on its back.

Space is on its guard.
It no longer sleeps like milk.
It seesaws on the tongue
of a pious memory.
Space is well washed.
The nudity of a cross
the description of a tear
the description of a drop of blood
in a flesh-and-blood grotto.

On the noisy level of our century
a small lost string
starts telling us
that it had been used to make
flesh-and-blood pyramids dance
on their tips
like tops.

Give me some of your mountains,
you've got more than a thousand.
In exchange I'll give you
wind and wind-porcelain.
I'll give you mutilated trees
with lace hands.
I'll give you a flesh-and-blood crown
and a big hat full of honey.
And into the bargain I'll give you
one of my gardeners
who waters me day and night.

Jean Arp, born in Strausberg in 1886, was a French-German sculptor, painter, and poet. He was influential in the European avant-garde arts and was renowned for his surrealist artworks. While Arp created all his life, many of his written works come from his collection, *Arp on Arp: Poems, Essays, Memories by Jean Arp*, written in the wake of his wife's death. Arp died on June 7, 1966 in Basel, Switzerland. Today, his works are held in the collections of the Tate Gallery in London, the Solomon R. Guggenheim Museum in New York, and the Art Institute of Chicago, among others.

WRITING PROMPT

Writing that is influenced by an artwork is called ekphrastic writing, a Greek word for the practice of transforming a work of visual art (like a painting or a sculpture) into a poem or story. Many famous written works have spawned from this method including Arp's poems or W.H. Auden's "Musée des Beaux Arts", which was inspired by Bruegel's *Landscape with the Fall of Icarus*. This week try your hand at ekphrastic writing in the form of a poem, short story, or creative non-fiction piece based on a piece of art you have done or from an artist of your choosing.

Word Search

K	G	A	R	D	E	N	E	R	O	M	M	L	D
M	L	H	O	N	E	Y	T	D	D	O	E	L	E
B	Y	O	B	S	L	S	T	E	S	U	M	M	S
T	D	I	E	A	S	K	L	Y	D	N	O	M	M
B	S	N	D	R	M	E	N	L	S	T	R	M	I
N	L	D	M	Y	C	S	I	D	I	A	Y	Y	L
N	E	O	E	O	Y	R	I	S	E	I	A	G	K
R	L	T	O	E	P	M	O	T	N	N	E	E	K
I	N	O	U	D	A	N	O	S	O	S	A	R	A
S	T	S	P	R	R	N	A	M	S	M	N	D	P
L	U	E	Y	D	B	B	O	B	E	K	A	M	R
D	A	P	U	I	I	M	R	R	Y	N	E	R	R
I	E	D	I	I	E	Y	N	Y	A	O	M	R	T
T	I	M	E	P	I	E	C	E	D	D	L	S	S

HONEY
LADDER
PYRAMIDS

BLOOD
MILK
MEMORY

CROSS
MOUNTAINS
GARDENER

DAY
TIMEPIECE

ART & ENVIRONMENT

Cannes, France Opens Its Stunning Underwater Museum

BY NADJA SAYEJ | *Architectural Digest* | February 23, 2021

A British artist just launched a new project in the Mediterranean Sea: A series of sculptures using the faces of six selected local residents.

The French Riviera is known for its dreamy coastline, glitzy beach, and boardwalk. Now, Cannes (yes, the town known for its star-studded Cannes Film Festival) just added something magical to the shore—an underwater art museum. British artist Jason deCaires Taylor recently launched a new project in the Mediterranean Sea: a series of sculptures off the nearby island of Sainte-Marguerite.

Made of pH-neutral cement, these six sculptures depict portraits of locals who live in Cannes, from children to senior citizens. Funded by the city's mayoral office and town hall, it took four years to complete. The aim is to draw attention to the declining state of the world's oceans, as the Mediterranean, once ripe fishing grounds, is overflowed with pollution and suffers from overfishing (not to mention overtourism).

"The underwater ecosystem has been continuously degraded and polluted over the years by human activity," says Jason deCaires Taylor. Each portrait in Cannes weighs 10 tons, and the sculptures are primarily for snorkelers. "There's no entrance fee; just go on your boat or bring your own snorkeling equipment and discover them yourself," he says.

Before deCaires Taylor created these artworks for the city's coastline, he first put an ad in a local newspaper. He invited locals to have their faces cast into art. He cast 40 chosen faces, then narrowed them down to six people to blow up into six-foot-tall sculptures. "They were chosen at random, really," explains deCaires Taylor, and they feature a curator, an entrepreneur, schoolchildren, and an old fisherman.

The fisherman, whose name is Maurice, is 80 years old. He told the artist he has watched the shore's ecosystem decline over the decades. "One of the biggest problems in the Mediterranean is overfishing," says deCaires Taylor. "The fisherman, who has been fishing his whole life on the coast, said, 'I catch only 20% of what I used to catch.' That has massive domino effects on all the ecosystems; it puts everything out of balance."

Another problem is pollution. Before installing the sculptures, the artist had to clear out garbage at the bottom of the sea. "It was rubbish, old pipes, discarded boat engines, and cables," says deCaires

Taylor. "I think we have a misconception that the underwater world is beautiful, filled with coral reefs, but that's often not the case."

Once the garbage was cleared out, he started lowering the finished sculptures underwater. Each face is sliced in half as a symbol for a double-edged problem we face—the ocean's strength and fragility. "My work always tries to bring people under the surface to see what's there," he explains.

This isn't his first underwater art project, nor will it be his last. The artist has created over 1,000 underwater sculptures across the world, from Grenada to Australia and Mexico. His work can be seen in the Atlantic, Pacific, and Indian oceans, among others, where they act as artificial coral reefs.

"I think that there's a danger when we look at the ocean, it looks robust and powerful, untouchable," says deCaires Taylor. "When what's happening beneath the water is unprecedented, it's extremely fragile."

Now, the French Riviera area is a safe site for snorkelers (boats aren't permitted near the sculptures) and, in turn, it will hopefully help replenish the deteriorated Posidonia seagrass meadows. "This kind of seagrass is known as 'the lungs of the world,' as it produces an incredible amount of oxygen," says deCaires Taylor, whose next underwater exhibit is slated to open in Cyprus this summer.

With most museums closed due to the ongoing safety protocols of the COVID-19 pandemic, this is one exhibition visitors can access in a socially distant way—by wearing scuba masks. It's part of the latest wave of "socially distant tourism."

"This is one way to see art in a socially distant way," says the artist. "Now is the time for outdoor sculpture, as all artists are going to have to think of using public spaces, from exhibits to performances and concerts. I think it will be the new normal. We need to create more cultural experiences where we can appreciate art as the main objective," he adds. ●

"Sculpture is the art of the intelligence."

PABLO PICASSO //
Spanish painter



The museum has no fee, and is open to anyone in the public willing to snorkel or dive down to see the sculptures

Photo by Jason deCaires Taylor

PROFILE

Why Louise Bourgeois Made Her Iconic Spider Sculptures

BY ANYA VENTURA | CNN | February 18, 2021

Louise Bourgeois's spiders, towering and delicate, are located around the world, from Kansas City to Seoul. The largest sculpture in the series, "Maman" — French for mother — stands 30 feet tall at London's Tate Modern; powerfully crouched, its spindly bronze legs taper down to exquisite pinpoints. Underneath the spider's abdomen, a metal egg sac full of white marble orbs hangs ominously over viewers' heads. Though Bourgeois didn't begin her spiders until she was in her eighties, they have become her best-known works.

Bourgeois's origin story is recounted often in the numerous monographs, films, and exhibitions devoted to the influential late artist, whose biomorphic, large-scale works rank among the most important of the past century. She was born in 1911 in Paris, where her family operated a business restoring tapestries. As a child, she honed her drawing skills by illustrating the scenes missing from the fabric. When Bourgeois was young, her father began a years-long affair with Sadie Richmond, the family's English governess. It was one among many infidelities that formed for Bourgeois a kind of primary wound — a betrayal to which she would return again and again.

When her mother died of Spanish flu in 1932, her sense of abandonment further deepened. Bourgeois would revisit these early traumas throughout the course of her long career, recreating the rawness of the pain in her work, as loss, attachment, sexuality, and resentment became her perpetual themes.

Giving form to emotion

Bourgeois initially began studying mathematics at the Sorbonne in her native city but turned to art after the death of her mother. She studied at a series of Parisian art schools, including the studio of famed painter Fernand Léger, who recognized her potential as a sculptor. In 1938, she married the American art historian Robert Goldwater, and they settled together in Manhattan, where they had three sons.

In her early works, Bourgeois already began to fuse the bodily with the architectural to create unsettling forms. Her "Personages" series of this era were spine-like totems carved from found wood. Though Bourgeois had ties to Surrealism, and her work was commonly exhibited alongside the Abstract Expressionists, she

remained reclusive and never a part of any one scene.

The singularity of her vision did not gain wide recognition until decades later, when the Museum of Modern Art mounted a self-titled survey of her work in 1982. It was the museum's first retrospective dedicated to a female sculptor.

"The strength of Louise Bourgeois's art derives from her ability to translate emotion into visual form," said



Louise Bourgeois in her Brooklyn studio with her sculpture "SPIDER" in 1995.

Image by Jean-François Jaussaud/The Easton Foundation/VAGA/ARS

"Sculpture occupies real space like we do ... you walk around it and relate to it almost as another person or another object."

CHUCK CLOSE // American painter

Jerry Gorovoy, her longtime assistant, who is now president of her estate. "In delving into her psyche and the unconscious, Bourgeois revealed universal truths about the nature of desire and love, fear and loneliness."

Her work, haunted by the figures of the mother and father, often takes up archetypal themes — the family

drama amplified to the status of myth — as she reconciled her roles as mother, wife, daughter and artist. In the 1974 “Destruction of the Father,” — symbolizing, she claimed, the dismemberment and consumption of the patriarch at the family dinner table — the globular forms of latex-coated plaster bake under a uterine red light.

Bourgeois did not take pains to hide her anger, in either art or life — a feat, considering how women are so often conditioned to express only niceties. “I am a wild beast some of the time,” she acknowledged in a 1994 BBC documentary, which showed her hurling her plaster casts onto the floor of her studio. While presiding over the long-running salons she regularly hosted in her New York studio, in which would-be artists presented work for her judgment, she was known for her withering criticisms.

“Though she wanted to love and be loved, she often acted out aggressively to those closest to her,” Gorovoy said, noting that she often sublimated her rage through the process of art-making. “She would turn her aggressiveness towards the material, but as a form would take shape, her anxieties would recede.”

The duality of spiders

If Bourgeois’s earlier work was dominated by the father, her later work explored the complicated character of the mother. Her spiders first appeared as an ink-and-charcoal drawing in 1947. Decades later, sprung off the page to massive three-dimensional proportions, they became the centerpieces of Bourgeois’s late-in-life renaissance.

The metal spiders are ambivalent creatures. The spider is an image of creativity and industry — like Bourgeois’s mother, the spider is a weaver — and also one of fear and disgust. They are sized to make one feel small against an otherworldly presence, and yet also protected beneath its powerful shelter.

“The friend (the spider — why the spider?) because my best friend was my mother and she was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat and useful as a spider,” she wrote in *Ode à Ma Mère*, an illustrated book from 1995.

Bourgeois carried on creating art until her death at 98 years old, in 2010. “Sometimes during her final, astonishingly productive decade it seemed as if she might go on forever in the crepuscular light of her Chelsea townhouse, making objects and prints by day and drawing into the small hours of the morning while singing Dada lullabies to herself in her beautiful cracked voice,” wrote her biographer Robert Storr in the magazine *Art Press* the year of her death.

While her themes remained the same, her art continued to adapt and transform. “Earlier in her career she worked with wood, and then marble — hard materials that she could physically react against,” said Gorovoy. “Later she

began using her own clothing and fabrics. Instead of fighting against something, she was bringing things together: sewing and repairing instead of cutting and destroying.”

Bourgeois continued to explore the powerful effects of maternal presence and absence in her work up until the end of her life. In “I Am Afraid,” created a year before she died, a poem is delicately threaded into the canvas, the last line reading: “THE FALLING INTO A VACUUM SIGNALS THE ABANDONMENT OF THE MOTHER.”

Bourgeois’s body of work, in its endless restagings of familial pain, are monuments to the unfinished business of the psyche. In her spider sculptures, both beautiful and monstrous, she gave form to the deepest human needs and desires. ●

● Edited for space

RANDOM-NEST

6 Types of Sculpture

FROM MASTERCLASS.COM | ACCESSED OCTOBER 31, 2021



Relief sculpture | Relief sculptures include images carved from a flat surface of the same material. There are a few variations of this form: high relief with the images clearly projecting above the backdrop, low relief (also known as bas-relief) with the images only slightly raised, and sunken relief with the images carved in, never rising above the backdrop.



Freestanding sculpture | Freestanding sculptures are three-dimensional objects unattached to any backdrop. This style of sculpture can be viewed from any angle with space on all sides.



Carved sculpture | Carved sculptures are created through a subtractive process. For carved sculptures, use a chisel to chip away at material like wood or stone.



Modeling sculpture | Use an additive process to create modeling sculptures by shaping a soft material like clay or wax. Clay sculptures are often fired in a kiln to harden.



Assembled sculpture | Assembled sculptures also use an additive process with the sculptor combining various materials like scrap metal and found objects. Assembled sculptures are often held together by glue or welding.



Cast sculpture | This method involves pouring a liquid material into a mold designed for a specific shape. This process allows for multiple copies of the same shape.

Icons from the Noun Project

HOW TO DRAW A GARGOYLE

1.



2.



3.



4.



5.



6.



7.



8.



9.



WORDS OF ENCOURAGEMENT

Sculptures are a special kind of art because they take up space just like we do. I always think of art as something that brings us awareness of our humanity. Being present in mind, body, and spirit is imperative to us living good lives. I don't necessarily mean being present in our current situations but more in who we are. We are intelligent in our own way, and to use that, we need to stay engaged. This is the purpose of *The Warbler*. We hope to keep you learning because you are capable of it. There is inherent value in knowledge, of ourselves, others, and the world. It helps us understand our experience, and we get the opportunity to share it with others. Learning is a lifelong task, and it is something that gives life direction. We grow from it, and we gain perspective on our surroundings. This week, I challenge you to take a moment and see what you can learn from your neighbors and to let them help you grow. You'll become closer with the person, and you'll learn about yourself as you learn about them. I hope you enjoyed this edition of *The Warbler*, and I hope you have a great week.

With love,
Taylor



1061 Beard-Eaves Memorial Coliseum // Auburn University, AL 36849

Answers

SUDOKU #173

2	8	7	5	4	1	3	6	9
5	1	4	9	3	6	7	8	2
9	3	6	7	8	2	5	1	4
1	4	8	6	5	7	9	2	3
7	9	3	2	1	8	6	4	5
6	5	2	4	9	3	1	7	8
8	6	9	1	2	5	4	3	7
3	7	5	8	6	4	2	9	1
4	2	1	3	7	9	8	5	6

SUDOKU #174

6	1	7	8	9	3	4	5	2
4	5	2	7	1	6	3	8	9
3	8	9	4	5	2	7	6	1
1	6	8	9	2	7	5	3	4
9	4	5	3	8	1	6	2	7
7	2	3	6	4	5	9	1	8
5	7	4	2	6	8	1	9	3
8	9	6	1	3	4	2	7	5
2	3	1	5	7	9	8	4	6

Rebus Puzzle
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1. Not in use
2. Doubled up in pain
3. Little white lie

Send ideas and comments to:

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UNTIL NEXT TIME !